

330

dim. *p* 3 dim. *pp*

335

340

345

cres - - - cen - - - do dim. *pp*

355

1 *sf* *p* *pp*

360

1

365

4 370 *ffz*

375

1 *ffz* *sf*

380

4 *sf* *sf* *sf* *sf*

385

2 *sf* *dim.* *p* 390

395

4 *pp* 400

405

2 *cresc.* *f*

410

3 *pp* *cresc.* *f*

Set by Kitty and Theo Wyatt using Sibelius 7

MERTON MUSIC

SPOHR

DOUBLE STRING QUARTET No.3

in E minor Op. 87

QUARTET I VIOLIN I

THEO WYATT

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Double Quartet No. 3

QUARTET I: VIOLIN I
L. Spohr Op. 87Adagio $\text{♩} = 84$

Adagio $\text{♩} = 84$

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QUARTET I; VIOLIN I

QUARTET I; VIOLIN I

120 *cresc.* *f* *dim.*

125 *p*

130 *cresc.*

135 *f*

140 *tr*

145 *f* *dim.* *p*

155

160 *pp* *sf* *p*

165 *pp* *f* *p*

170

180 *ffz*

185 *dim.* *pp*

190

195 *ff* *dim.* *pp*

200

205

210 *pp*

215

pp *sf* *cresc.* *sf*

60 *sf* *sf* *p* *pp*

65 *sf* *p*

70 *p*

75 *p*

80 *f* *p*

85 *sf* *p*

90 *dim.* *p* V.S. 2nd. time *p*

95 *pp*

QUARTET I: VIOLIN I

Musical score for Quartet I: Violin I, page 4. The score is in G major, 2/4 time, and consists of 135 measures. It features various dynamics including *p*, *pp*, *mf*, *sf*, and *cresc.* with numerous fingerings and slurs.

QUARTET I: VIOLIN I

Musical score for Quartet I: Violin I, page 13. The score is in G major, 2/4 time, and consists of 115 measures. It is marked "Finale Allegro molto" with a tempo of 116. It features various dynamics including *p*, *pp*, *mf*, *sf*, and *cresc.* with numerous fingerings and slurs.

Musical score for Violin I, measures 280-400. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics including *sf*, *p*, *cresc.*, *sf*, *pp*, *dim.*, *p*, *cresc.*, *sf*, *dim.*, *sf*, *p*, *sf*, *f*, *cresc.*, *p*, *cresc.*, *sf*, *dim.*, *dolce*, *sf*, *sf*, *p*, *sf*, *p*, *sf*, *p*, *pp*, *p*, *mf*, *f*, and *ff*. The score includes numerous slurs, ties, and fingerings (e.g., 0, 1, 2, 3, 4). Measure numbers 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, 390, 395, and 400 are indicated.

Musical score for Violin I, measures 140-160. The score is written in treble clef with a key signature of one sharp (F#). It features various dynamics including *mf*, *f*, *p*, *cresc.*, *f*, *sf*, *pp*, *cresc.*, *sfz*, *sf*, *sf*, *pp*, and *sf*. The score includes numerous slurs, ties, and fingerings (e.g., 1, 2, 3, 4). Measure numbers 140, 145, 150, 155, and 160 are indicated.

165 *sf* *p* *dim.* *cresc.* *p* *pp* *sf* *p* *cresc.* *f* *p* *cresc.* *f* *dim. p* *pp* *cresc.* *f*

170 175 180 185 190 195 200 205

135 *cresc.* *sf* *sf* *dim.* *pp* *f* *dim.* *p* *cresc.* *p* *cresc.* *p* *Scherzo Allegro* *cresc. sf* *dim.* *p* *cresc. sf* *dim.* *dolce* *sf* *sf* *p* *cresc. sf*

140 145 150 160 170 180 185 190 195 200 205 210 215 220 225 230 240 245 250 255 260 265 270

Scherzo Allegro $\text{♩} = 100$

III

Measures 1-130. Dynamics: *p*, *cresc.*, *sf*, *dim.*, *dolce*, *sfz*, *pp*, *f*, *cresc.*, *sf*, *dim.*, *p*, *sf*, *f*, *p*, *cresc.*, *sf*, *dim.*, *dolce*, *sfz*, *p*, *sf*, *p*.

Trio

Measures 130-135. Dynamics: *p*.

Andante con Variazioni $\text{♩} = 92$

II

Measures 1-50. Dynamics: *p*, *mf*, *pp*, *cresc.*, *p*, *cresc.*, *mf*, *pp*, *p*, *dolce*, *f*, *cresc.*.

Trio

Measures 50-55. Dynamics: *p*.

QUARTET I: VIOLIN I

55 *p* *cresc.* *p* *tr* *ff* *f* *p* *cresc.* *tr* *p* *cresc.* *ff* *p* *pp* *f* *f* *f* *p* *cresc.* *f* *sfz* *sfz* *p*

QUARTET I: VIOLIN I

120 *p* *f* *p* *f* *p* *f* *pp*

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Blanc (3)	Viotti (9)	Grädener (2)	Reinecke (2)	Krommer (3)	PIANO TRIOS
Blumenthal (2)	QUARTETS	Herzogenberg	Reissiger (6)	Onslow (13)	Hummel
Boely (3)	Ambrosio	Jensen	Rheinberger	Ries F.	Lachner (5)
Bruni (9)	Arensky	Kiel (4)	Ries F. (5)	Rubinstein	Reissiger (4)
Cremont	Bargiel (2)	Kirchner	Rode	Spohr (2)	Spohr (5)
Dont (2)	Bazzini (2)	Klughardt (2)	Rubinstein (6)	Svendsen	PIANO 4TETS
Dotzauer	Bendl	Kopylov (2)	Scharwenka (2)	SEXTETS	Hurlstone
Godard	Bree J van (2)	Krehl	Simonetti (2)	Davidov	Parry
Hermann	Carreno	Krommer(3)	Spohr (12)	Gade	Stanford
Herzogenberg	Cherubini (3)	Kuhlau	Stanford (2)	Hofmann	PIANO 5TETS
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Kreutzer	Cui (3)	Luigini	Taneiev S. (6)	Ölander	Jadassohn (3)
Krommer	Davidov	Macfarren	Volkman (3)	Raff	Spohr (2)
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MERTON MUSIC

SPOHR

DOUBLE STRING QUARTET No.3

in E minor Op. 87

QUARTET I VIOLIN II

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Double Quartet No. 3

L. Spohr Op. 87

Adagio $\text{♩} = 84$

2 5 1

p *dim.* *pp* *mf*

10 15

f *dim.* *p*

20 3

cresc. *f* *dim.* *p*

Allegro $\text{♩} = 96$

1 30

pp *mf*

35

p

40 2

pp

45

p *pizz.*

arco *p* *pizz.* 50 *arco*

cresc.

55

f *sf* *pp* *sf*

60

cresc. *sf* *sf* *p* *pp*

*It seems a shame to let this blank space run to waste.
We think Spohr-lovers may enjoy this extract from his autobiography.*

My turn had come to direct one of the Philharmonic concerts in London and I created no less sensation than with my solo play. It was at that time still the custom there that when symphonies and overtures were performed, the pianist had the score before him, not exactly to conduct from it, but only to read after and to play in with the orchestra at pleasure, which when it was heard had a very bad effect. The real conductor was the first violin, who gave the *tempi*, and now and then, when the orchestra began to falter gave the beat with the bow of his violin. So numerous an orchestra, standing so far apart from each other as the Philharmonic, could not possibly go exactly together, and in spite of the excellence of the individual members, the *ensemble* was much worse than we are accustomed to in Germany. I had therefore resolved when my turn came to direct, to make an attempt to remedy this defective system. Fortunately at the morning rehearsal on the day when I was to conduct the concert, Mr Ferdinand Ries took the place at the piano, and he readily assented to give up the score to me and to remain wholly excluded from all participation in the performance. I then took my stand with the score at a separate music desk in front of the orchestra, drew my directing baton from my coat pocket and gave the signal to begin. Quite alarmed at such a novel procedure, some of the directors would have protested against it; but when I besought them to grant me at least one trial, they became pacified. The symphonies and overtures that were to be rehearsed were well known to me, and in Germany I had already directed at their performance. I therefore could not only give the *tempi* in a very decisive manner, but indicated also to the wind instruments and horns all their entries, which ensured to them a confidence such as hitherto they had not known there. I also took the liberty, when the execution did not satisfy me, to stop, and in a very polite but earnest manner to remark upon the manner of execution, which remarks Mr. Ries at my request interpreted to the orchestra. Incited thereby to more than usual attention, and conducted with certainty by the visible manner of giving the time, they played with a spirit and correctness such as till then they had never been heard to play with. Surprised and inspired by this result the orchestra immediately after the first part of the symphony expressed aloud its collective assent to the new mode of conducting. The result in the evening was still more brilliant than I could have hoped for. It is true, the audience were at first startled by the novelty, and were seen whispering together; but when the music began and the orchestra executed the well-known symphony with unusual power and precision, the general approbation was shown immediately on the conclusion of the first part by a long sustained clapping of hands. The triumph of the baton as time-giver was decisive, and no one was any more seen seated at the piano during the performance of symphonies and overtures.

65 *sf* *sf* *p* 2

75 *p* *pp*

80 *pp* *sfz* *sfz* 4

90 *f* *dim.* *p* *dim.* *p*

95 1. 2. 2

100 2 *mf*

105 *dim.*

110 *pp*

115 3 *pp* *pizz.*

arco *p* 0 *pizz.*

arco 0 120

125 *f* 1

cresc.

QUARTET I: VIOLIN II

130 1

135 1

140

145

150

155

p

pp

mf

p

mf

f

p

f

f

sf

pp

sf

cresc.

sf

QUARTET I: VIOLIN II

280 7

290

295

300

305

310

325

330

335

340

345

350

355

360 1

370

375 1

380

385

390

400

405

410

pp

cresc.

f

dim.

p

p

f

cresc.

f

dim.

p

pp

sf

pp

f

ffz

sf

sf

sf

sf

pp

cresc.

f

pp

cresc.

f

145 3 150 1

f 155 1 160 1

dim. *pp* 165 1 170 6

sf *p* *pp* *f* 3 *p*

180 1

ffz 185 1 190

dim. *pp*

195 1 200

ffz *dim.* *pp*

205 1

ffz *sf*

210 3 215

pp

220 1 225 4 3

ffz *sf* *p*

230 1 235 3 1

cresc. *dim.* *p*

240 1 245

cresc. *f* *dim.* *pp*

250 255

cresc.

260 3 270

f

275

sf

160 1

sf *sf* *pp* *pp*

165 2 170

sf *sf* *p*

175

pp

180 4 185

sf *sf* *mf* *f*

190

dim. *p* *p*

195

cresc. *f* *dim.* *p*

pizz. arco 200 pizz.

p

arco

cresc. *f*

205

p

tr *tr*

f

Andante con Variazioni ♩ = 92

II

QUARTET I: VIOLIN II

Musical score for Violin II, Part II, measures 1-80. The tempo is Andante con Variazioni (♩ = 92). The key signature has one sharp (F#). The score consists of ten staves. Measure numbers 5, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75 are indicated. Dynamics include *p*, *mf*, *pp*, *cresc.*, and *f*. There are several triplets and slurs throughout the piece.

QUARTET I: VIOLIN II

IV

Finale

Allegro molto ♩ = 116

Musical score for Violin II, Part IV, measures 1-135. The tempo is Allegro molto (♩ = 116). The key signature has three sharps (F#, C#, G#). The score consists of ten staves. Measure numbers 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135 are indicated. Dynamics include *p*, *ffz*, *dim.*, *pp*, *sf*, *f*, *cresc.*, and *ff*. There are many triplets, slurs, and rapid passages throughout the piece.

Scherzo Allegro $\text{♩} = 100$

III

Measures 1-125 of the Scherzo Allegro section. The key signature has one sharp (F#). The tempo is marked Scherzo Allegro with a quarter note equal to 100 beats. The section is marked with a Roman numeral III. The score includes various dynamics such as *p*, *cresc.*, *sf*, *dim.*, *pp*, and *sfz*. There are also fingerings indicated by numbers 1-5. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

Trio

Measures 126-225 of the Trio section. The key signature has three sharps (F#, C#, G#). The tempo is marked Trio. The score includes various dynamics such as *p*, *cresc.*, *f*, *dim.*, and *pp*. There are also fingerings indicated by numbers 1-4. The piece concludes with a double bar line and a key signature change to one sharp (F#).

Musical score for Quartet I Viola, measures 285-415. The score is written in E minor (three sharps) and 3/4 time. It features various dynamics including *pp*, *p*, *f*, *cresc.*, *dim.*, *sf*, *ffz*, and *pp*. The score includes numerous triplets and slurs. Measure numbers 290, 295, 305, 310, 325, 330, 345, 350, 355, 360, 365, 375, 380, 385, 390, 395, 400, 405, and 410 are marked.

Set by Kittv and Theo Wyatt using Sibelius 7.

MERTON MUSIC

SPOHR

DOUBLE STRING QUARTET No.3

in E minor Op. 87

QUARTET I VIOLA

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Double Quartet No. 3

QUARTET I : VIOLA

L. Spohr Op. 87

[illegible]

QUARTET I VIOLA

This page contains the musical score for the Quartet I and Viola, covering measures 145 to 280. The score is written for five staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and a variety of dynamic markings such as *dim.*, *p*, *pp*, *f*, *sf*, *ffz*, and *cresc.*. The score includes numerous fingerings and articulations, such as slurs, accents, and breath marks. The measures are numbered at the beginning of each staff: 145, 150, 160, 165, 170, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 270, and 280.

2 5 10 15 25 30 35 40 45 50 55 60 65 70 75 80 85 95 100 115 120 125 130 135 140

p *pp* *ffz* *sf* *f* *dim.* *cresc.* *pp* *cresc.* *f* *dim.* *p* *cresc.* *sf* *cresc.* *pp* *cresc.* *p* *f* *pp* *cresc.* *f*

2 75 80 85 90 95 100 115 120 125 130 135 140

sfz *p* *pp* *sf* *f* *dim.* *p* *pp* *sf* *pizz.* *arco* *cresc.* *f* *p* *pp* *mf* *f*

QUARTET I: VIOLA

140 *p*

145 *f*

150 *f*

155 *pp* *sf* *cresc.* *sf*

160 *sf* *sf* *pp*

165 *pp*

170 *sf* *sf* *p*

175 *pp* *sfz*

180 *sf* *f* *f* *dim. p*

185 *dim. p*

190 *p*

195 *pizz.*

200 *f* *p*

205 *f*

QUARTET I VIOLA

280 *p* *sf* *pp*

290 *p* *cresc.* *sf* *dim.*

305 *dim.*

310 *sf* *p* *sf* *p*

315 *p* *sf* *p*

320 *p*

325 *sf* *f* *p* *p*

330 *p*

335 *cresc. sf* *dim.* *p*

340 *dim.* *p*

345 *cresc. sf* *dim.* *p* *sf*

350 *sf*

355 *sf* *p* *sf*

360 *p* *sf*

365 *p* *sf* *p* *p*

370 *p*

375 *0* *4* *13*

395 *p* *cresc.* *ff*

400 *ff*

QUARTET I: VIOLA

Andante con Variazioni ♩ = 92

II

5 1

p *mf*

3

pp *cresc.* *p* *cresc.*

15

20 1

p *mf*

25

pp *p*

1

30

p *dolce*

35 1

1 40

pp *cresc.* *p* *f*

45

50

1 1. 2 1

55

p 3 3 3 3 3 3 3 3

60

3 3 3 3 3 3 3 3

65

p 3 1

70

3 3 3 3 3 3 3 3

75

1 *p* 1

QUARTET I: VIOLA

80 *p* *f*

85 *p* *cresc.*

90 *ff* *p*

95 *p*

100 *f*

105 *pp* *f* *f*

110 *p* *f* *5*

120 *sf* *p* *1*

125 *1* *mf*

130 *pp* *f* *p* *135 1*

140 *1* *2 2* *pizz.*

145 *arco* *2* *150* *pizz.* *f* *pp*

QUARTET I VIOLA
Scherzo Allegro $\text{♩} = 100$

III

5 *p* *cresc. sf* *dim.* *p*

10 *cresc. sf* *dim.* *pp* *sf* *20*

25 *sf* *p* *30*

35 *cresc.* *sf* *3* *40* *sf* *p* *sf*

45 *pp* *1* *2* *3* *4* *5* *50* *6* *7* *11* *65* *p*

70 *cresc.* *sf* *dim.* *2* *sf*

85 *p* *sf* *p* *sf* *f*

90 *p* *95* *p*

100 *cresc.* *sf* *dim.* *p*

105 *sf* *dim.* *p* *110*

115 *sf* *120* *sf*

125 *Trio* *3* *p* *p*

135 *2* *140* *1.* *2.* *1*

V.S.
2 bars rest overleaf

QUARTET I: VIOLONCELLO

270 *f* 3 *f* 3

275 *sf* 280 *pp* 1

285 *pp* 290 3 295 *cresc.*

305 *p* 3 3

310 *cresc.* *f*

315 6 325 *f* 3

330 *dim.* 11 *pp* 3 1

345 5 355 *pp* *sf* *p* 1

360 3 *f* 3 *f* 370 *ffz*

375 *sf* 380 *sf* *sf*

385 1 *p*

390 *pp* 395 *pp* 3 400

405 *cresc.* *f* 3 *f*

Set by Kitty and Theo Wyatt using Sibelius 7.

MERTON MUSIC

SPOHR

DOUBLE STRING
QUARTET No.3

in E minor Op. 87

QUARTET I
VIOLONCELLO

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Adagio $\text{♩} = 84$

Double Quartet No. 3

QUARTET I: VIOLONCELLO

L. Spohr Op. 87

Musical score for Violoncello, Double Quartet No. 3, L. Spohr Op. 87. The score is in 3/4 time, key of D major, and consists of 65 measures. It begins with a tempo marking of Adagio ($\text{♩} = 84$). The score features various dynamics including *p*, *dim.*, *pp*, *cresc.*, *f*, *mf*, *sf*, and *pizz.* (pizzicato). There are also markings for *arco* (arco) and *sfz* (sforzando). The score is divided into two systems, with measures 1-30 on the first system and measures 31-65 on the second system. The key signature changes to D minor at measure 31.

QUARTET I: VIOLONCELLO

Continuation of the musical score for Violoncello, Double Quartet No. 3, L. Spohr Op. 87. The score continues from measure 66 to measure 265. It features various dynamics including *p*, *dim.*, *pp*, *cresc.*, *f*, *mf*, *sf*, and *ffz* (fortissimo). There are also markings for *arco* (arco) and *sfz* (sforzando). The score is divided into two systems, with measures 66-130 on the first system and measures 131-265 on the second system. The key signature remains D minor.

QUARTET I : VIOLONCELLO

IV

5 Finale

Allegro molto ♩ = 116

The Rose Tree
 Franz Schubert, Op. 149, No. 3

p 15 *ffz* 20
dim. *pp* 25 1 *ffz* 30 1 *sfz*
dim. *pp* 35 2 40
 45 *ffz* 50 4
 55 3 *p* 60 1 *cresc.* *f* *dim.* *p* 3
 1 65 3 *cresc.* *f* 70 3 *dim.*
 1 75 1 *p* 3 *p* 3
 80 1 85 *p* 3 *cresc. --*
 90 1 3 *f* 3 *f* 3
 95 100 3
 105 110 *sf* *pp* *sf* *pp*
 115 3 120 3 125 *cresc.* *p* 3

75 80

pp *sf* >

5 90

sf > *dim.* *p* *dim.* *p*

1. 95

pp

2. 100

pp *cresc.*

3

pp

110

sf

115

pp *pizz.*

120

arco *p*

1 125

f

p

130

pp

1 135

4 140

145

f 1

QUARTET I: VIOLONCELLO

150

155

160

165

170

175

180

185

190

195

200

205

f

pp

sf

mf

dim.

pizz.

arco

f

p

QUARTET I: VIOLONCELLO

280

285

290

295

305

310

315

320

325

330

335

340

345

350

355

360

365

370

380

385

400

sf

p

sf

pp

p

cresc.

sf

dim.

sf

p

sf

p

sf

cresc.

sf

dim.

p

sf

p

sf

p

pp

p

sf

p

cresc.

ff

QUARTET I: VIOLONCELLO

145 **6** *f* 155 **10** *pp* 165 *f* 170 180 190 **1** 195 **7** *p* 205 **3** 215 **1** 220 **10** 235 **Scherzo Allegro** 240 *cresc.* 245 **2** *sf* 250 *p* *cresc. sf* 255 *pp* 260 *sf* 265 *sf* 270 *cresc. sf*

QUARTET I: VIOLONCELLO

Andante con Variazioni ♩ = 92

II *p* *mf* 4 *cresc.* 15 *p* *cresc.* 20 **1** *mf* 25 **3** **1** 30 35 **1** *p* **1** 40 **3** *pp* 45 *cresc.* *f* *p* 50 **1** **1** **2** **1** 55 *pizz.* *arco* *p* 60 *pizz.* 65 *arco* *p* 70 *pizz.* 75 *arco* *p* *ff* 80 *p* 85 *p* *cresc.* 90 **1** *p* **1**

QUARTET I: VIOLONCELLO

95 pizz. arco 100 1 *f*

105 *pp* *f* *f*

110 pizz. 1 115 arco *p*

cresc. *f* *sf* *p* 6

125 3 *p*

130 *mf* *pp*

135 1 *p* 3

140 1 2 pizz. 145 1 *f*

arco 150 pizz. 1 *pp*

QUARTET I: VIOLONCELLO

Scherzo Allegro $\text{♩} = 100$ III 5 2 10

p *cresc. sf* *p*

15 20 *cresc. sf* *dim.* *pp* *sf*

25 30 *sf* *p*

35 3 40 45 2 *cresc.* *sf* *sf* *p* *sf*

50 55 *pp* *cresc.*

60 3 65 70 *p* *cresc. sf* *dim.*

2 80 1 *sf* *p*

85 90 *p* *f* *p*

95 100 2 *p* *cresc. sf* *p*

105 110 115 *sf* *dim.* *p* *sf*

120 125 Trio 3 *sf* *p* *p*

135 2 140 1. 2. *cresc.* Six bars rest overleaf

275 280 1 *sfz*

285 3 *pp*

295 1 *f* 3 *dim.*

300 *p* 305

310 *cresc.* 315 *f*

320 *f*

325 11 3 340 *pizz.* 9 *arco* *pp*

355 3 360 *cresc.* *pp*

365 1 3 370 *f* *f* 3 *ffz*

375 380 *sf* *sf* *sf*

385 390 *sf* *sf* *sf* *dim.* *p* *pp*

395 2 400 2

405 1 410 *cresc.* *f* *p* *cresc.* *f*

MERTON MUSIC

SPOHR

DOUBLE STRING
QUARTET No.3

in E minor Op. 87

QUARTET II
VIOLIN I

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QUARTET II : VIOLIN I
L. Spohr Op. 87

Double Quartet No. 3

Adagio ♩=84

pizz. *p* 4 *f* 10 *dim.* *p*

arco *f* *dim.* *p*

pizz. *p* arco *f* pizz. 15 arco *f* *dim.* *p* 20 2

Allegro ♩=96

p 30 *pp* 35 *p* 40 *pp* 45 1 *pp* 50 *cresc.* *f* 55 3 *sf* 1 *p* *pp*

QUARTET II : VIOLIN I

135 *f* 140 *tr* 145 *f* 150 *pp* 7

160 1 *cresc.* 165 *pp* *f* 170 1 *f* 3 175 *p*

180 *sf* 185 *dim.* *p* 190 *ffz* 195 *dim.* 4 *dim.*

205 4 *sf* 210 *dim.* *pp* 1

215 220 *ffz* *sf* 225 *p* 230 2 *p* 235 1 3 240 1 *f* 3

245 *p* 250 1 3 255 1 *p* 260 *cresc.* 265 *f* 270 3

QUARTET II : VIOLIN I

65

sf > *pp* *sf* > *pp*

70

p *p*

75

p

80

sf > *pp*

85

sf > *pp* *cresc.* *sf* > *p* *cresc. mf*

90

dim. *p* *pp*

95

pp

100

pp

105

pp

110

115

1

QUARTET II : VIOLIN I

115 *pp*

120 *pizz.* *arco* *pizz.*

125 *cresc.* *f* *arco* *p*

130

pp

135 *p* *p* *pp*

140 *pizz.* *arco* *pizz.* *arco*

145 *pizz.* *cresc.* *f* *arco* *p* *pizz.*

arco *pizz.* 150 *arco* *pizz.*

arco *cresc.* *f*

155 *sf* 3 160 *p*

165 *pp*

QUARTET II : VIOLIN I

190 3 2 200 *pp*

210 *cresc.* 1 1. 1 215 2. 9 225

230 235 *subito*

Scherzo Allegro

2 240 5 250 14 265 *sf*

3 270 3 275 *cresc.* *sf* 3 *sf* *pp* *br.*

285 290 295 *cresc.*

300 2 305 2 *sf* *p*

310 315 *cresc.* *sf* *dim.* 2 *p*

320 325 6 *sf* *sf* *f*

335 5 345 14 360 2 *sf* *p* *sf*

365 1 1 370 375 *p* *sf* *pp*

380 385

390 395 400 *cresc.* *ff*

Scherzo Allegro

III

QUARTET II: VIOLIN I

2 5 14

sf *sf*

30 3 3 40 3

sf *p* *sf* *p* *cresc.* *sf* *sf*

45 50 55

pp *cresc.*

60 65 2

f *dim.* *sf*

70 2 75

p *cresc.* *sf* *dim.*

80 85

p *sf* *sf* *sf*

90 6 100 5 105

sf

14 3 Trio 1 130

sf *sfz* *pp*

4 140 1. 2. 145

cresc. *mf*

150

155 160

dim. *pp*

165 170 3 175

mf

180 4 185

f

QUARTET II: VIOLIN I

170

sf *pp* *sf* *pp* *p*

175 1

p *pp*

180

sf *pp* *sf* *pp* *cresc.* *sf* *p*

185

cresc. mf *p*

190 2

f *dim.* *p* *pp*

195 1

cresc. *f* *p*

200

p *f*

205 1

f

Andante con Variazioni ♩ = 92

QUARTET II : VIOLIN I

II

Measures 1-80 of the Violin I part, Part II. The score is in 2/4 time and includes various dynamics and articulations.

Measures 1-10: *p*, *mf*, *pp*

Measures 11-20: *p*, *pp*

Measures 21-30: *cresc.*, *p*, *cresc.*, *p*

Measures 31-40: *mf*

Measures 41-50: *cresc.*, *p*

Measures 51-60: *f*

Measures 61-70: *pp*, *cresc.*, *p*

Measures 71-80: *ff*

QUARTET II : VIOLIN I

Measures 81-90: *pp*, *cresc.*, *p*, *ff*

Measures 91-100: *pp*, *pp*, *f*

Measures 101-110: *pp*, *f*, *p*, *p*

Measures 111-120: *cresc.*, *f*, *dim.*

Measures 121-130: *p*, *f*

Measures 131-140: *pp*, *dim.*, *pp*

Measures 141-150: *sf*, *mf*, *mf*, *f*, *dim.*

275 280 1

285 3 3

295 1 3 300 dim. p 3

305 3 3

310 315

320 325 9

335 3 pizz. 340 11 arco

355 1 360

365 1 2 370 375 1

380 ffz sf sf sf

385 390 2 395

405 1 410

cresc. f p cresc. f

Set by Kittv and Theo Wyatt using Sibelius 7.

MERTON MUSIC

SPOHR

DOUBLE STRING
QUARTET No.3

in E minor Op. 87

QUARTET II
VIOLIN II

THEO WYATT
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Adagio ♩=84 **Double Quartet No. 3** L. Spohr Op. 87

pizz. *p* *arco* *f* *dim.*

pizz. *p* *arco* *pizz.* 15 *mf* *arco*

Allegro ♩=96

30 *pp*

35 *p* *p*

40 *pp*

45 *pp*

50 *pp*

55 *cresc.* *f*

60 *sf* *cresc.* *sf*

65 *sf* *p* *pp*

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130

135 *cresc.* *f*

140

145 *f*

150 *f*

160 *pp* *cresc.* *pp*

165

170 *f* *pp*

180 *f* *pp*

185 *ffz* *dim.* *pp*

190

195 *ffz* *dim.* *pp*

200

205 *ffz* *dim.* *pp*

210

215 *pp* *ffz* *dim.*

220

225 *pp* *ffz* *sf*

230

235 *p* *ffz* *sf*

240 *f* *pp* *cresc.*

260

265 *f* *cresc.*

270

Allegro molto $\text{♩} = 116$ IV
Finale

QUARTET II: VIOLIN II

Measures 1-125 of the Violin II part. The score is in G major (one sharp) and 2/4 time. It features a variety of musical textures including sustained notes, moving lines, and triplet patterns. Dynamics range from *pp* to *ffz*. The piece concludes with a *dim.* marking at measure 125.

Measures: 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 100, 105, 110, 115, 120, 125.

Dynamics: *pp*, *ffz*, *dim.*, *sf*, *p*, *mf*, *cresc.*, *f*, *pp*.

QUARTET II: VIOLIN II

Measures 65-115 of the Violin II part. This section continues the musical themes from the previous page, featuring intricate melodic lines and rhythmic patterns. Dynamics include *pp*, *sf*, *p*, *cresc.*, and *f*. The score ends at measure 115 with a final *dim.* marking.

Measures: 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115.

Dynamics: *pp*, *sf*, *p*, *cresc.*, *f*, *dim.*.

Musical score for Violin II, measures 115-155. The key signature is one sharp (F#). The score includes various dynamics and articulations: *pp*, *pizz.*, *arco*, *cresc.*, *f*, *p*, and *pp*. The tempo is marked *Allegro*. The score is divided into measures 115, 120, 125, 130, 135, 140, 145, 150, and 155.

Musical score for Violin II, measures 210-400. The key signature is one sharp (F#). The score includes various dynamics and articulations: *sf*, *p*, *cresc.*, *dim.*, *ff*, and *pp*. The tempo is marked *Scherzo Allegro*. The score is divided into measures 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, 390, 395, and 400.

Scherzo Allegro $\text{♩} = 100$ **III**

Measures 1-200 of the Scherzo Allegro section. The score is written for Violin II in G major (one sharp). The tempo is marked Allegro with a quarter note equal to 100 beats. The section is divided into measures 1-14, 15-40, 41-70, 71-100, 101-130, 131-155, 156-180, 181-200. Dynamics include *sf*, *p*, *cresc.*, *pp*, *f*, *dim.*, *sf*, *pp*, *mf*, *f*, and *cresc.*. There are several first endings marked with '1' and repeat signs. A 'Trio 1' section begins at measure 131 with a key signature change to D major (two sharps) and a 3/4 time signature.

Measures 160-205 of the Scherzo Allegro section. The score continues from the previous page. Measures 160-175 are in D major (two sharps). Measures 176-205 are in G major (one sharp). Dynamics include *p*, *cresc.*, *sf*, *pp*, *f*, *dim.*, *pp*, *f*, and *cresc.*. The section concludes with a trill (tr) in measure 205.

Andante con Variazioni ♩ = 92

II

1 5 10 15 20 25 30 35 40 45 50 55 60 65 75 80 0

p *mf* *pp* *cresc.* *p* *mf* *cresc.* *p* *pp* *f* *pp* *cresc.* *pp* *ff* *pp* *f*

1 85 1 90 95 105 110 115 120 125 135 140 145 150 1

pp *ff* *pp* *f* *pp* *f* *p* *dim.* *p* *pp* *f* *dim.* *pp* *sf* *mf* *p* *mf* *f* *dim.*

3
pp
295
f
dim.
300
p
305
315
f
320
pp
335
pizz.
13
pp
arco
3
1
355
cresc.
360
pp
365
f
3
370
ffz
375
ffz
sf
380
sf
385
sf
3
dim.
p
pp
3
395
400
2
405
cresc.
3
410
p
cresc.
f

Set by Kittv and Theo Wvatt using Sibelius 7.

MERTON MUSIC

SPOHR

DOUBLE STRING
QUARTET No.3

in E minor Op. 87

QUARTET II
VIOLA

THEO WYATT

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QUARTET II : VIOLA

Double Quartet No. 3 L. Spohr Op. 87

Adagio ♩=84

pizz. *p* 4 arco 10 *f* *dim.* 1 pizz. *p*

arco pizz. 15 arco *cresc.* *f* 20 *dim.*

Allegro ♩=96

25 *dim.* *p* *pp* 30 *pp* 35 1 *p* *p* *pp*

40 45 1 *pp* *pp* 50 55 1 *pp* *sf* 60 4 *pp* 65 *sf* *pp*

QUARTET II : VIOLA

160 1 165 *cresc.* *pp*

170 1 *f* 3 *f* 175 *p*

180 185 *ffz* *dim.* *pp*

190 195 *ffz* *dim.*

200 1 *pp* 4 *ffz* 3 *dim.*

215 1 *pp* 220 *ffz* *sf* 1

225 3 *p* 230 3 *p* 3

235 1 3 *f* 3 240 1 3

265 21 *f* 270 3

275

280 1 *pp* 285 3

Allegro molto $\text{♩} = 116$ IV
Finale

QUARTET II : VIOLA

5 10 15 20 25 1 4 3 40 1 45 50 1 3 55 3 60 1 3 65 1 70 2 pizz. 2 80 7 arco 90 3 100 4 110 3 115 3 120 1 125 3 130 7 140 145 11 3

p *ffz* *dim.* *pp* *ffz* *dim.* *pp* *sf* *p* *p* *mf* *cresc.* *p* *f* *sf* *pp* *f* *dim.* *p* *f* *pp* *f* *pp*

QUARTET II : VIOLA

70 75 80 85 90 1. 95 2 100 105 110 115 1

sf *pp* *p* *pp* *sf* *pp* *sf* *pp* *cresc.* *sf* *p* *cresc.* *mf* *p* *f* *dim.* *p* *pp* *cresc.* *p* *pp* *f* *pp*

QUARTET II: VIOLA

120 *pp*

125 *cresc.* *f* *p* *arco*

130 *pp*

135 *p* *pp*

140 *pizz.* *arco* *pizz.* *arco*

145 *pizz.* *cresc.* *f* *f* *p* *pizz.*

150 *arco* *pizz.* *arco* *pizz.*

155 *arco* *cresc.* *pp*

160 *1* *p*

165 *2* *pp* *sf* *pp* *sf* *pp*

QUARTET II: VIOLA

215 *2* *1. 1* *2. 9* *225*

230 *235* *subito*

240 *Scherzo Allegro* *2* *5* *250* *14* *265* *sf* *p*

270 *3* *3* *275* *3* *sf* *p* *cresc.* *sf* *sf* *295* *pp*

285 *290* *cresc.* *sf* *300* *2* *305* *3* *310* *p*

315 *1* *320* *p* *cresc.* *sf* *dim.*

325 *1* *325* *6* *335* *sf*

345 *5* *345* *1* *2* *3* *pp*

350 *4* *5* *6* *7* *8* *355* *9* *10* *11* *12* *13* *360* *sf*

365 *1* *365* *1* *2* *370* *pp* *sf* *p*

375 *375*

380 *380* *385*

390 *390* *395* *f* *400* *ff* *cresc.*

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is in 3/4 time, key of D major, and consists of 210 measures. It features a single melodic line with various dynamics (p, sf, f, dim., cresc., pp, mf) and articulations (accents, slurs). The score includes fingerings, breath marks, and a "Trio 1" section starting at measure 130. The piece concludes with a final flourish.

170

175

180

185

190

195

200

205

1

2

1

1

p

pp

sf

pp

cresc.

sf

p

cresc.

mf

p

f

dim.

p

pp

cresc.

f

p

f

f

QUARTET II : VIOLA

Andante con Variazioni ♩ = 92

II

1 5 1

p

10 *mf* *pp* *p*

15 1 1 20 3 25 *pp* *cresc.*

p *cresc.* *p* 30

2 35 1 40 1 *mf*

45 *p* *p*

1 50 1.1 2 3 3 3 3 3 55 *p*

3 2 60 3 3 3 3 3 *f*

3 3 65 1 *pp* *p*

3 70 1 *ff*

75 *pp* *ff* *pp*

80 1 85 *f* *pp* *p*

QUARTET II : VIOLA

1 90 *ff* *pp* *pp*

95 1 1 100 3 *p*

105 *pp* *f* *f* *p* *p*

110 1 *p*

115 *cresc.* *f*

120 *dim.* *p*

125 1 3 *pp*

135 *f* *f* *pp*

140 1. 2 145 *f* *dim.* *pp*

150 *sf* *mf* *mf* *dim.* 1

QUARTET II : VIOLONCELLO

195 200 205 210 215 220 225 230 235 240 245 250 255 260 265 270 275 280 285 290 295 300 305 310 315 320 325 330 335 340 345 350 355 360 365 370 375 380 385 390 395 400 405 410

ffz *dim.* *pp* *ffz* *dim.* *pp* *ffz* *sf* *cresc.* *f* *pizz.* *pp* *f* *arco* *f* *sf* *p* *pp* *f* *dim.* *p* *f* *f* *cresc.* *f* *pizz.* *pp* *arco* *f* *pp* *cresc.* *pp* *f* *ffz* *sf* *dim.* *p* *pp* *cresc.* *f*

Set by Kittv and Theo Wvatt using Sibelius 7.

QUARTET II : VIOLONCELLO

Double Quartet No. 3

Adagio $\text{♩} = 84$

L. Spohr Op. 87

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95

pizz. *p* *arco* *dim.* *p* *cresc.* *f* *dim.* *p* *pizz.* *pp* *f* *p* *mf* *p* *arco* *pizz.* *f* *p* *mf* *p* *arco* *pp* *sf* *p* *cresc.* *f* *p* *cresc.* *f* *p* *sf* *pp* *sf* *pp* *p* *pp* *sf* *pp* *sf* *pp* *cresc.* *mf* *sf* *dim.* *p* *pp* *cresc.* *f*

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100 *pp* pizz. *p*

105

110 arco *sf* *p* *sf* *p*

115 1

120 *pp* pizz.

125 arco pizz. *cresc.* *f* *p*

130

135 *p* *f* *p* *pp* *mf* *p* *pp* *f*

140 pizz. arco

145 arco *cresc.* *p* *f*

150 pizz. arco *f* pizz.

155 pizz. *cresc.* *p*

160 1

165 *sf* *pp* *sf* *pp*

170 *p*

175

QUARTET II: VIOLONCELLO

Allegro molto $\text{♩} = 116$

IV Finale

1 5 1 10 1 15

p *ffz* *dim.* *pp*

1 20 25 30

ffz *dim.* *pp* *ffz* 50

35 40 45 55 60

dim. *pp* *ffz* *sf*

p 3 2 *p* 3

65 70 2

p 3 *mf* 3 *cresc.*

pizz. 75 2 80 9 arco 3 90

p *f*

95 100 1 105

f 3 *sf* *pp* *sf*

110 3 115 120 125 13

pp *f* *dim.*

140 145 1 2 3 4 5 150 6 7 8 9

f *dim.*

10 155 11 12 3 1 165 170

pp *pp* 3 *cresc.* *pp* *f*

pizz. 1 2 arco 180 1

p *ffz*

185 190 1

dim. *pp*

arco 225 230 235

p

Scherzo Allegro

2 240 5 250 14

subito *sf* > *sf* >

265 1 270 3 275 3

sf *p* *sf* *cresc. sf*

1 2 3 285 4 5 6 7 8 290

sf *pp* *cresc.*

295 300 2 305

f *dim.* *sf* *p*

310 315

p *cresc. sf* *dim.*

1 320 1 325

p *sf* *f*

6 335 5 345 2 1

sf > *sf* > *pp*

2 3 350 4 5 6 7 8 355 9 10 11 12

360 365

sf *p* *sf* *p*

370 1 2 3 4 5 375 6 7 8 9 10 380 11

pp

12 13 14 15 385 16 17 18 19 20 390 21 22

23 24 395 400

cresc. *ff*

180 *pp*

sf > *pp* *sf* > *pp* *cresc.* *sf* *p*

185 1

cresc. mf *sf*

190 2

p *dim.* *pp*

195 1 200

cresc. f *p* *p*

205

f *p* *pp*

Andante con Variazioni ♩ = 92

1 5 II 1

p *p* *mf*

10 3 1 20 4

25 30 2 pizz.

cresc. *p* *p* *p*

35 1 40 arco 45

mf *p*

1 50 pizz. 1. 2. arco

p *p* *f*

55 pizz. 1 60

p *f*

65 3 1 70 1

pp *cresc.* *p*

QUARTET II: VIOLONCELLO

pizz. arco
 75 *ff* *pp*
 80 *ff* *f*
 85 *pp* *cresc.* *p* *ff* *tr* 90 *tr* 1
 95 *pp* 1 *p* 100 *pizz.* *f* *arco*
 105 *pp* *f* *f* *p* 110 1
 115 *p* *cresc.* *f*
 120 *dim.* *p* *p* 125 *cresc.*
 135 *pizz.* 2 *arco* *mf* *pp* *f* *f*
 140 1. 2. *arco* *f*
 145 *dim.* *pp*
 150 *mf* *pizz.* *mf* *dim.* 1

QUARTET II: VIOLONCELLO

Scherzo Allegro $\text{♩} = 116$ III
 2 *sf* > 5 *sf* > 14 *sf* *p* 30
 1 3 40 3 45 1 2 3 4 5 50 6
 7 8 55 *p* 60 *cresc.* *sf* *pp* 65
 70 75 *f* 80 *dim.*
 85 1 *sf* 90
 100 5 105 2 110 1 *pp*
 115 6 7 8 9 10 120 11 12 *sf*
 125 1 *Trio* *pizz.* 130 3 135 2 140 1.
 145 *arco* 150 155
 160 165 *pizz.* 170 1 *arco*
 175 *mf* 180 2 3 4 5 6 185 7
 190 5 *pizz.* 200 *p* *pp*
 210 2 1. 215 2. 8

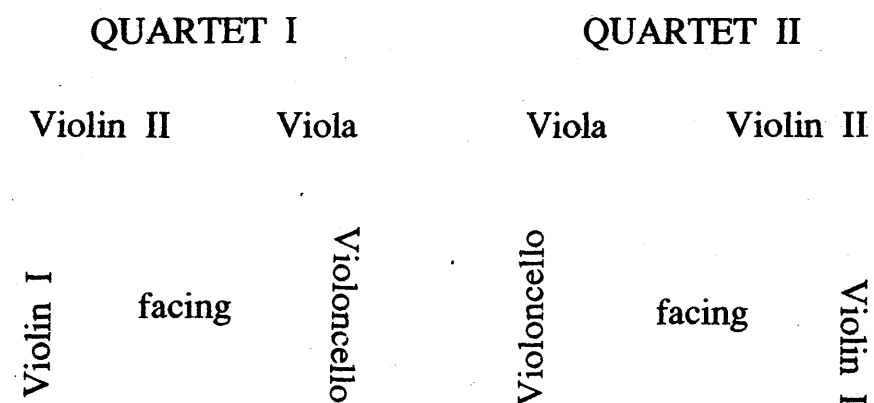
Louis Spohr (1784 - 1859) was ranked as one of the great composers for much of the 19th century. He was born in Brunswick and as composer, violin virtuoso, conductor and teacher he was highly esteemed in every rôle. Throughout his life he was involved in chamber music, not only as composer but as performer and organiser of concerts. During his years at Kassel from 1822 he held weekly winter quartet parties until 1858, the year before his death.

His output of chamber music for string ensemble totals 48, made up of 36 quartets, seven quintets, a sextet and four double quartets, written for the same eight instruments as Mendelssohn's popular Octet. However, these double quartets are unique in the chamber music repertory for, as Spohr himself made clear, "Mendelssohn's Octet belongs to quite another kind of art in which the two quartets do not concert and interchange in double choir with each other but all eight instruments work together".

Spohr credited the violinist-composer Andreas Romberg (1767-1821) with the idea for such compositions "when we played a quartet together for the last time before his death". Spohr set to work on his first double quartet in March 1823; "I imagined how two quartet groups sitting close to each other should be made to play one piece of music and keep in reserve the eight-voice combination for the chief parts of the composition only. I was greatly impressed to find that its effect was far greater than that of simple quartets and quintets."

This first double quartet (D minor Op.65) proved immensely successful and a second (E flat Op.77) followed in December 1827, but the third composed during December 1832 and January 1833 is generally reckoned to be the finest of the four, and it is indeed among the very best of Spohr's works, being a particular favourite of the great German violinist Joseph Joachim. The final double quartet (G minor Op.136) dates from June 1847.

In late 1825 the English musician Sir George Smart visited Kassel, and on Sunday November 6th attended a performance of the first double quartet in Spohr's house. In his journal he noted the layout of the performers.



Of course, this layout may not be ideal for all locations, especially larger ones such as churches or grand concert halls, and other formations may have to be adopted, but performers may be interested to try out Spohr's own placement.

[Continued on inside cover]

MERTON MUSIC

SPOHR

DOUBLE STRING QUARTET No.3

in E minor Op. 87

PARTS

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The four movements explore a wide range of expression, with a magical slow introduction giving way to an Allegro which features a troubled melancholy of a Mendelssohnian cast. Next, a set of variations in C major brings to the fore the antiphonal rôle of the two quartets and a more outgoing atmosphere in the musical mood. The Scherzo mixes the lively elements usual in such movements with lyrical moments, and Spohr's melodic gifts are displayed in wonderful style in the Trio. Unlike many composers, Spohr rarely suffers from "the finale problem" and this is one of his best - a folk-like main theme, a menacing march and mysterious hints of a chorale blend together to round off a work of which The Times said in a review of 1847 "If Spohr had written nothing else besides this double quartet it would be sufficient to establish his fame as one of the greatest composers."

Keith Warsop
Chairman, Spohr Society of Great Britain

If you would like to know more about Spohr and his music, why not become a member of the Spohr Society. For details write to the Secretary, 123 Mount View Road, Sheffield S8 8PJ